DOCUMENT RESUME

ED 173 271 SP 013 738

TITLE	Creative Responses to Literature (Protocol Materials in English: Second Series). Description of Teacher Inservice Education Materials.
INSTITUTION	National Education Association, Washington, D.C. Project on Utilization of Inservice Education R & D Outcomes.
SPONS AGENCY	National Inst. of Education (DHEW), Washington, D.C.
PUB DATE	Jan 78
CONTRACT	400-76-0091
NOTE	8p.
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	*Creative Activities; *Creative Reading; *Inservice Teacher Education; *Instructional Materials; Junior Colleges; *Literature Appreciation; Secondary Education; Student Reaction; Validated Programs

ABSTRACT

The described inservice teacher education program is designed for teachers at the secondary and junior college level who are interested in understanding and encouraging students' creative responses to literature. Included in this descriptive report are the scope and sequencing of topics and activities and resources used in the program. Ordering information is included as well as a critique of the program. (JD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED173271

DESCRIPTION OF TEACHER INSERVICE EDUCATION MATERIALS

SUMMARY INFORMATION

Title: CREATIVE RESPONSES TO LITERATURE (Protocol Materials in English: second series)

Publication Date(s): 1975

Intended Users: Inservice and preservice literature teachers, and teacher trainers who are interested in understanding and encouraging students' creative responses to literature

Grade Level(s): Secondary school, junior college

Number: Group

Primary Focus: The intent of this film series is to increase users' understanding of the "acts" which a reader performs in responding to a literary work (i.e., imaging, personalizing, clarifying and valuing) so that teachers can develop strategies for cultivating active, creative student readers.

School subject(s) and/or inservice topic(s) covered:

The school subject discussed in this program is English literature.

The inservice topics addressed are concepts which will enable the teacher to understand the creative process of reading, i.e., the reader's participation in the reading experience.

What participant does in using the materials:

The participants will view these films as part of a group training program or workshop. Major emphasis is placed on group discussion of the films; viewers are encouraged to analyze and to share reactions. The series guide provides a list of activities for before and after viewing; these may be selected and implemented by the group instructor.

Resources:

The series is comprised of four films (each approximately ten to fifteen minutes long), which may be selected and used in any combination. The developers suggest that users allow ample time for discussion--perhaps up to three hours per film. A workshop leader will be needed to initiate group discussion and to make organizational arrangements for the course. A 16mm film projector and viewing room are required equipment. Certain of the suggested activities require the reading of novels or short stories; these books are available in any library.

Describer critique:

As this series of films concentrates on the student reader's responses and contributions to the act of reading a literary work, rather than on the content of the literature itself, it should provide users with a broader context for approaching the teaching of literature, one which will take into consideration strategies for encouraging and guiding the student's creative participation in the literary experience. The program effectively illustrates its stated concepts.

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

U S DEPARTMENT OF HEALTH EDUCATION & WELFARE NATIONAL INSTITUTE OF EDUCATION

SP 013 738

1.0 PURPOSES:

Rationale

The developers' rationale for the program's development is based on their concern that in traditional study of literature, "the general reader, even the educated reader, and the reader's contribution to the experience of literature" has been left out. The developers note that, "there is no place in an English teacher's education to learn about the acts of the reader." Their intention in this series is, therefore, to define and illustrate "the acts that the reader performs in responding." The reason for using a behavioral approach is that, "in trying to bring about increased understanding and enjoyment for all readers . . . we are working with behavior. In effect we want to urge students into a creativity that releases knowledge and pleasure."

Goals

The program goals may be inferred from the developers' intent to "determine the concepts that would relate the student reader's experience of literature to the kind of knowledge about literature considered important by critics and teachers." The developers explain that "several consequences follow from understanding the acts of the reader," and that "as teachers we need all the information we can get about the behavior of readers, including student readers. We need to know what readers actually do and how and why they do it."

Objectives

While there are no specific performance objectives for users, it is evident that the developers expect users to gain skill at understanding and interpreting the four reader "acts" which the films identify: imagining, personalizing, clarifying and valuing, and to use this knowledge to encourage students to make a creative contribution to their experience of literature.

2.0 CONTENT — Scope and Sequencing of Topics:

Scope

The program consists of four films, plus a 24-page booklet, Guide to the Film Series: Creative Responses to Literature. The film titles, lengths, and a description of their basic concepts are listed below:

1. "Imagining: Just About Everybody is an Artist in His Own Way" (14.5 minutes). This includes talk about recreating in the reader's mind the world of Hemingway's "Indian Camp." The definition of this concept is "Imagining is bringing to life the world described in the literary text by analogizing the people, places and situations and by reproducing the emotions contained in the work."

2. "Personalizing: Their Kinsman, Major Molineaux" (11 minutes). This includes talk about projecting personal feelings, beliefs, ideas, and attitudes upon characters and events in Hawthorne's "My Kinsman, Major Molineaux." The definition of this concept is "Personalizing is projecting one's own experiences and feelings onto characters and events described in the literary work."

3. "Clarifying: The Meaning of Life" (14 minutes). This talks about determining meaning in Tennessee Williams' The Glass Menagerie. The definition of this concept is: "Clarifying is deriving meaning from a literary work by attributing symbolic values to the parts of the work and by synthesizing these symbolic values into a mental construct."

4. "Valuing: The Worth of Literature" (12 minutes). This talks about finding value in and placing value upon James Joyce's "Araby" and Eudora Welty's "A Memory." The definition of the concept is, "Valuing is finding worth in and placing worth upon the imaginative content, the meaning, or the linguistic performance in the literary work."

Sequencing

According to the developers, "each film may be used separately or in any combination with the others."

3.0 ACTIVITIES AND RESOURCES INVOLVED IN USE OF PRODUCT

3.1 Description of main inservice activities:

The principle activities involved in use of the program are viewing from one to four films, and group discussion of the film(s) concepts. The developers provide lists of "Activities Before Viewing" and "Activities After Viewing." These may be implemented to the extent desired by the workshop leader.

3.2 Help given in use of product:

A 24-page manual, Guide to the Film Series: Creative Responses to Literature, is provided for the workshop leader. It contains an introductory chapter, a discussion of readers as performers, a chapter devoted to each of the four films, and a question-and-answer section about the series.

4.0 EVALUATION OF TEACHER INSERVICE LEARNING

No means of user evaluation are built into the product, although the "Activities After Viewing" section of each chapter will serve as one way of assessing users' grasp of the film content. Other evaluation may be developed by the workshop leader if desired.

5.0 ORDERING INFORMATION

5.1 Resources required/recommended for implementing product:

Time required for use of the product will depend on the needs and objectives of the user group. As the films are approximately 10-15 minutes long, a workshop session covering one or two films may take up to three or four hours. Organizational arrangements will be made by a workshop leader, who will need access to a viewing room and a 16mm film projector.

Four films are available for rental or purchase from this series. They may be ordered as a package or are available on an individual basis.

5.2 Distributor name/address:

National Resource and Dissemination Center
Department L76
University of South Florida
Tampa, Florida 33620
(813) 974-2875

5.3 Components/approximate costs:

Component	Purchase	Rental	No. Req.	Reusable
CREATIVE RESPONSES TO LITERATURE Total:	$565.00	$60/5 days	one	yes
Four films: "Imagining: Just About Everybody is an Artist in His Own Way"	$185.00	$15/5 days	one	yes
"Personalizing: Their Kinsmen, Major Molineaux"	$145.00	$15/5 days	one	yes
"Clarifying: The Meaning of Life"	$175.00	$15/5 days	one	yes
"Valuing: The Worth of Literature"	$165.00	$15/5 days	one	yes
1 booklet: Guide to the Series Creative Responses to Literature	included in purchase or rental additional guides available for $3 each		1/participant	yes

The work reported herein was supported by the National Institute of Education, Department of Health, Education, and Welfare, Contract No. 400-76-0091. The opinions expressed in this publication do not necessarily reflect the position or policy of the National Institute of Education and no official endorsement by the National Institute of Education should be inferred.

6.0 HISTORY OF DEVELOPMENT

6.1 Identification of the developer:

The series was developed by R.W. Lid and Philip Handler, both of California State University, Northridge, California. Dr. Lid, the principle investigator of the project, has written many textbooks and now teaches creative writing at California State. This series' guide also credits the assistance of Louise Grindstaff, California State University (Northridge) in preparing the workshop activities, and George Hillocks, Jr., of the University of Chicago for contributing an essay.

6.2 How developed and when:

The series' guide states that the program was developed through a grant from the U.S. Office of Education, Department of Health, Education and Welfare. The developers give us the following information regarding the methods they used in making the series: "In the four films in the . . . series . . . students of various grade levels, abilities, and backgrounds from high schools in Los Angeles talk about literary works and their relation to these works. The students were selected because of their willingness to be shown talking about stories and plays that they had not previously discussed in their English classes. . . . The talk in the four films is unrehearsed and informal--on the spot responses to discussion topics and questions put to the students from off-camera . . . . The topics and questions put to the students were designed to elicit responses that would document readers' behaviors, and illustrate the concept."

6.3 Evidence of effectiveness with users:

Developers note that "guides and several field tests reports are available separately for $3 each." (See 5.3 for address.)

DESCRIBER CRITIQUE

Appropriateness / adaptability / technical quality:

The program is structured in such a way as to allow individual concentration on each of four aspects of a rather complex process--that of the reader's contribution to a literary work. By depicting the behavior of readers through their expressed reactions to particular works, the films visually reinforce their stated concepts, and should enable users to fully comprehend them. The program has a built-in adaptability in that it is presented in four sections (films), which may be used in any order and combination. It has value for both preservice and inservice teachers and could span all levels. Elementary teachers would also find it useful. The technical quality of the films is good; the series guide, divided into chapters which correspond to the films, is well written and easy to use.

Content accuracy/social fairness/community acceptance issues:

There is a discernable effort in the films to present a socially balanced climate. Minority groups and women are represented.

The theories presented in the program are innovative and the principles behind the concepts appear to be well thought out and carefully structured.

Overall summary/comment:

When analyzing the reader's part in the process of reading, there may be a tendency to question whether a study of the reader and his/her participation in the reading experience is vital to the task of teaching literature. The developers of this program have anticipated that concern. It is their view that standardized knowledge of the reader's involvement with the text will enable teachers to make a performer of the reader. The teacher can thereby help the student to, in the words of the developers, "overcome inertia and indifference and become creative by exercising the imagination and directing it toward . . . recreating the world of the book." In doing this, the student reader will in fact be studying literature in the more traditional sense, as s/he becomes aware of the logic of the work's literary structures, of its pattern of ideas and their meaning. It becomes apparent, then, that the reader is an integral part of the experience of literature, and educators cannot ignore the active contribution of the reader to this experience. This product addresses the topic of creative response to literature thoroughly and well and a study of it by literature teachers--and all literature lovers--is highly recommended.

TR-1/78